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Program
1981-82**

OTP-18

THE OTP CHAMBER ORCHESTRA



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**THE
OTP
CHAMBER
ORCHESTRA**

LORAND FENYVES
DIRECTOR AND SOLOIST

FRIDAY, JANUARY 15, 1982 AT 8:15 P.M.
ROYAL CONSERVATORY OF MUSIC CONCERT HALL



EDWARD JOHNSON BUILDING

Featuring

BORIS BROTT, conductor

Works by: Haydn, Ravel, Somers and
Ginastera.

MACMILLAN THEATRE

OTF'S NEXT CONCERT:
FRIDAY, JANUARY 29, 1982 AT 8:15 P.M.

LORAND FENYVES established himself as one of the leading violinists in his homeland Israel, and in Europe long before he accepted an invitation from the University of Toronto to come to Canada in 1965. Since then, he has been heard and acclaimed in many performances from coast to coast by public and press alike. Through his versatility as a solo violinist, chamber musician, and teacher, his influence on the musical scene of this country has been strongly felt. He is a member of the string faculty of the Royal Conservatory of Music and the Faculty of Music, University of Toronto.

Recently, Mr. Fenyves has made a number of very successful visits to Japan, performing and teaching. This summer he will be at Banff.

This is Mr. Fenyves first appearance with the OTF Chamber Orchestra.

OTP CLOSE-UPS

PHILIP SARABURA, violin, a native of Toronto, began studying the violin at the age of eight. His teachers have included, Elizabeth Tomos Varary, Dana Pomeranto-Mazurkevicz, and Lorand Fenyves, with whom he is now studying. Philip has also studied at the University of Western Ontario. A country-boy at heart, Philip spends his spare time at his apple orchard and playing the pipe organ.

KAREN ROTENBERG, oboe, is no stranger to Toronto having completed her Bachelor of Music in Performance at the University of Toronto. The recipient of numerous scholarships and awards including the Music Talent Foundation Award, the University of Toronto Opera School Scholarship and being on the Dean's Honour List, Karen has studied with Melvin Berman and Jon Peterson. An avid recitalist, she has performed at the University of Toronto, the Metropolitan United Church, and the Heliconian Hall to name but a few. Karen is the oboe soloist in tonight's performance of Mozart's *Sinfonia Concertante*.

Haydn's *Symphony No. 8 in G major* (*Le Soir*) was written in 1761, just months after his appointment to the Esterházy Court, an association which was to continue for the rest of Haydn's life. The last of a set of three symphonies (No. 6-8) each depicting a different time of day! *Le Matin* (morning), *Le Midi* (afternoon), and *Le Soir* (night), this work, though not outstanding in itself, holds the seeds of a device which was to become a Haydn trademark. The first movement, in sonata-form, is based entirely on one, rather than the expected two themes. An early work, *Le Soir* is based on the Baroque style of alternating a concertino group (two violins and a cello) with the rest of the orchestra or ripieno, a device found commonly in the works of Handel and Corelli. However, there is a definite Classical mood to this work in its fresh, and almost folk-like simplicity. The final movement, *La Tempesta*, is a musical representation of a thunder-storm.

The *Sinfonia Concertante in E^b major*, K. 297b, is a work surrounded by mystery and controversy as scholars are not entirely convinced of its authenticity as a work by Mozart. In 1778 Mozart wrote a *Sinfonia* for flute, oboe, bassoon, and horn for his friends in the Mannheim Orchestra which, before its first performance, was reportedly stolen. The manuscript for the work as we know it today, substituting a clarinet for flute, was found amid the papers of the renowned Mozart biographer, Otto

P R O G R A M M E

Symphony No. 8 in G major (Le Soir) F.J. Haydn

Allegro Molto

Andante

Minuetto: Trio

La Tempesta: Presto

Lorand Fenyves, violin I

Janet Dunsworth, violin II

Karen Henderson, cello

Elizabeth Keenan, harpsichord

Sinfonia Concertante in E^b major, W.A. Mozart
K. 297b

Allegro

Adagio

Andante con Variazione

Carol Ascroft, clarinet

Karen Rotenberg, oboe

Jacqueline Martinuk, bassoon

Bonnie Worthen, horn

I N T E R M I S S I O N

Violin Concerto No. 5 in A major, W.A. Mozart
K. 219

Allegro aperto

Adagio

Rondeau: Tempo di minuetto

Lorand Fenyves, violin

The principal players for tonight's concert are: Atis Bankas, vln I; Janet Dunsworth, vln II; Catherine Jillings, viola; Susan Round, cello; Jim Vivian, bass.

The extra players for tonight's concert are: Margaret Schabas and Cynthia Steljes, oboe; Lise Vaugeois, horn; Bruce Crowe, viola; Janet Kuschak, cello; Elizabeth Keenan, harpsichord.

NOTES (CONT.)

Jahn, seventy years after Mozart's death. Although the work exudes Mozartean wit and charm, the dynamic markings and lush phrasings found in the manuscript are believed to be far too Romantic for the work to be completely authentic.

The *Sinfonia Concertante* lies between the concerto and the symphony in form, and suggests the Baroque concerto grosso in its relationship of concertino (the wind quartet) verses ripieno.

Mozart's *Violin Concerto No. 5 in A major*, K. 219 is an imperishable staple of the violin repertoire. Written in 1775, at the age of nineteen, this concerto is the last of a set of five written within eight months for the Salzburg Court. The work exudes natural brilliance, charm and poetry. A string of beautiful melodies, this work was too rich for its first audiences, and caused Ditters von Dittersdorf, a composer and critic contemporary with Mozart, to remark that, "(Mozart) gives his hearers no time to breathe: as soon as one beautiful idea is grasped, it is succeeded by another..."

The first movement is in the traditional sonata-allegro form adapted for the concerto. It is not without surprises however, as the principal theme is not introduced by the orchestra but by the solo violin. The adagio is in E minor, one of Mozart's favorite keys, used to portray some of his most sensuous

music. The final movement, a delicate and spirited rondeau is almost gypsy-like, and contains a delightfully exotic Turkish episode.

OTP is proud to present BERNARD GOLDBERG, principal flute of the Pittsburgh Symphony, in a series of master classes January 18 and 19 at the Royal Conservatory of Music.

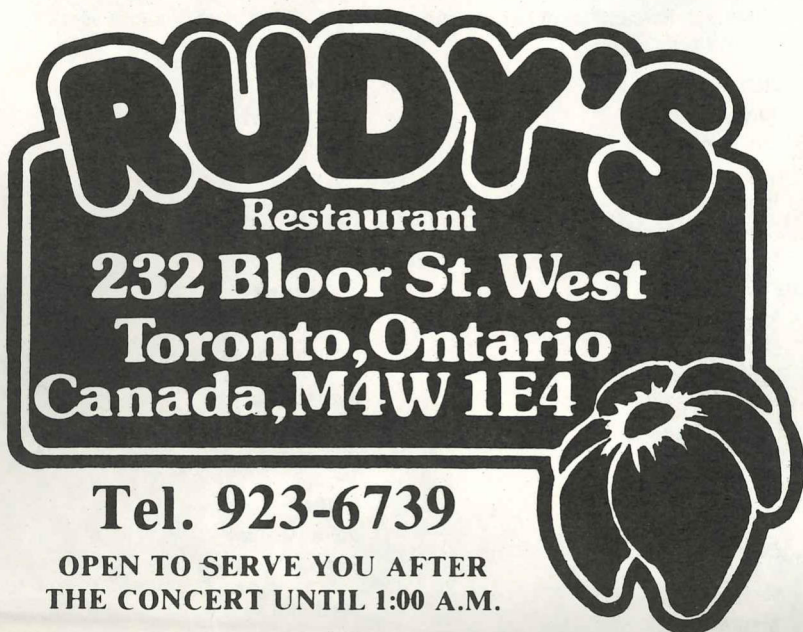
Monday, January 18 2 - 4:30 p.m. Recital Hall
 Tuesday, January 19 10- 12:30 p.m. Room 310
 Tuesday, January 19 2 - 4:30 p.m. Room 310

Admission: 25.00 Audit all three classes
 10.00 Audit one class only
 payable at the door

For further information call 978-6257

OTP IN 1982

Fri. Jan. 29	Boris Brott	Haydn, Ravel, Ginastera, & Somers
* * * * * <i>MacMillan Theatre</i> <i>Edward Johnson Building</i> * * * * *		* * *
Fri. Feb. 5	Steven Staryk	Bach, Vivaldi, Mozart
Fri. Feb. 19	Victor Yampolsky	Vivaldi, Bach, Haydn, Hetu
Tues. Feb. 23	Andrew Davis	Bach, Mozart, Stravinsky
Fri. Mar. 5	Franz-Paul Decker	Mozart, von Einem, Beethover
Fri. Mar. 12	Iona Brown	Barber, TBA
Wed. Mar. 31	Raffi Armenian	Haydn, Bartok, Beethoven
Sat. Apr. 17	Eleazar de Carvalho	TBA



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THE CONCERT UNTIL 1:00 A.M.**

THE 1981-82 OTP CHAMBER ORCHESTRA

Listed alphabetically. All participants are Canadian citizens or permanent residents of Canada.

VIOLIN

Randy Balzer
Atis Bankas
Regina Bankas
Julie Dixon
Janet Dunsworth
Alison Eldredge
Fred Heger
Alan Horgan
Alex Hou
Yvonne Hou
Rachel King
Philip Sarabura
Carolyn Smith
James Stone
Peter Stryniak
Edna Wolteger

VIOLA

Shaun Elder
Kathleen Hogan
Laurel Howard
Catherine Jillings
Cathy Martin

VIOLONCELLO

Karen Henderson
Cora Kuyvenhover
Alice Ratzlaff
Susan Round

BASS

Marilyn McKeen
James Vivian

FLUTE

Janet Ogryzlo
Dominique Soucy

OBOE

Suzanne Lemieux
Karen Rotenberg

CLARINET

Carol Ascroft
Douglas Sanford

BASSOON

Jacqueline Martinuk
Shannon Peet

HORN

John Ramsay
Bonnie Worthen

TRUMPET

Susan Barber
John Kargut

TIMPANI

Kenneth Erskine

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